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Ceramics
MONTHLY



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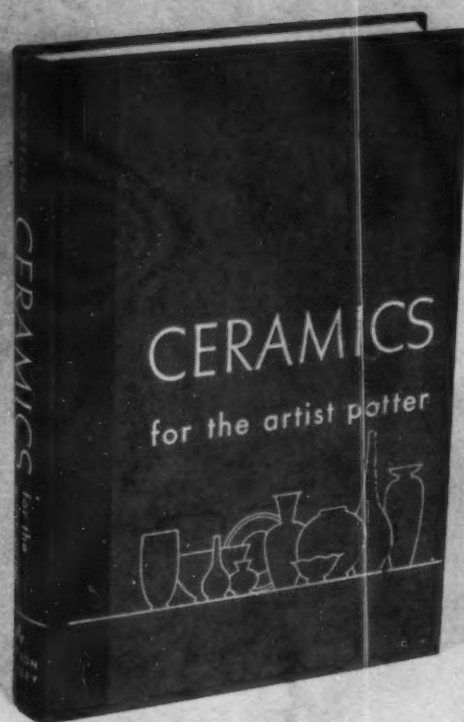
for the artist potter

by F. H. Norton

The most complete book on ceramics! From choosing the proper clay to putting the final touches on a piece of pottery, each operation is explained clearly and simply and is illustrated fully with photographs and diagrams.

The first half of the book explains how-to-do-it operations for forming, finishing, and decorating. The second half goes into more advanced discussions of clays, molds, decorating, glazing, etc.

A superb teaching guide and reference book! The author tells what the artist potter does and why he does it. 320 pages; 471 illustrations; 7" x 10" format.



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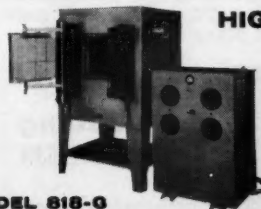
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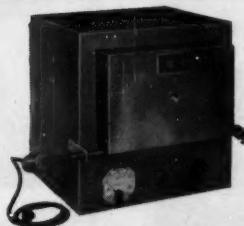
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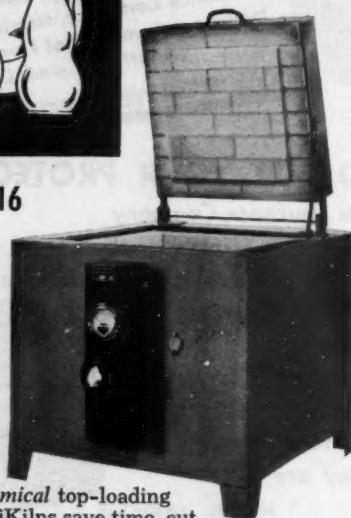


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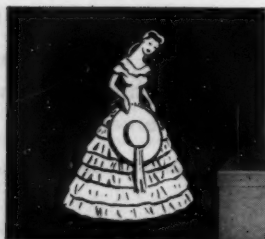
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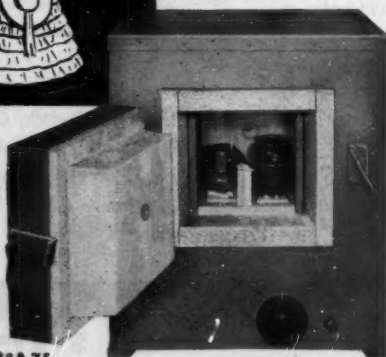


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UNDERGLAZE DECORATION
by MARC BELLAIRE



If you've been wishing for the opportunity to look over Marc Bellaire's shoulder as he decorates with prepared underglazes, your wish can now come true! In a long series of articles prepared by the CM staff, the well-known artist-decorator demonstrates a wide variety of brush techniques with every step along the way recorded by the camera.

In order to satisfy as many tastes and interests as possible, Mr. Bellaire decorates bowls, plates, tiles, vases, jars, etc., using motifs and methods that are sure to fascinate all decorators. The motifs include early American, flowers, fruit, vegetables, "modern," classic, etc. Special attention is given, also, to creative approaches and motifs for children and these should be of particular value to teachers.

Watch for the first of this series. It starts next month!

starting in september

STONEWARE
by F. CARLTON BALL



A new monthly department in CM will be manned by F. Carlton Ball, one of the country's leading potters and teachers. Devoted exclusively to stoneware, the department will aim to be of benefit especially to serious hobbyists, students and teachers.

To use the author's own words . . . "I sincerely wish to help the craftsman who wants to learn and improve the quality of his work. Much of the material may be old stuff to some, new to others. All of it, however, will come from personal experience that has taken many years of work."

How to obtain interesting body colors and textures, use of slips, help with firing problems, glaze and body recipes—these are but a few of the subjects in the works.

If there is a particular problem or special aspect of stoneware that you would like to have covered, write to Mr. Ball, care of CM's editorial office!

Ceramics MONTHLY

Volume 4, Number 7

JULY • 1956

50 cents per copy

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Cover by Robert L. Creager

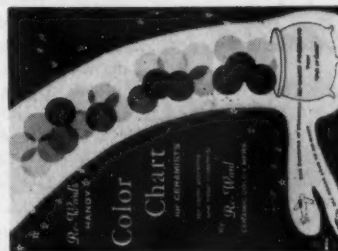
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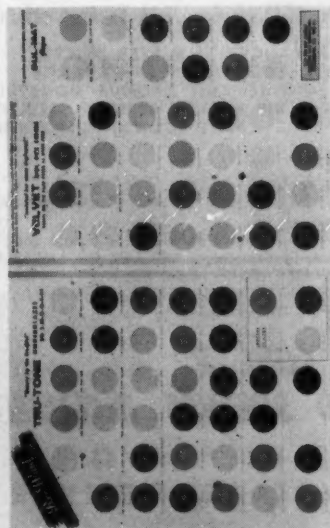
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Letters

MONTY, PENNSY DUTCH . . .

Dear Editor:

. . . I am sure you must realize that you have in the articles on Pennsylvania Dutch Pottery [April, June] the result of years of research.

About two years ago, I read everything I could find [on this subject] in books, pamphlets, periodicals . . . and there was not much to be found. Mrs. Montgomery's article is warmed by her own ability to reproduce both the form and feeling of this early American ware . . .

Mrs. JAMES B. DAVIS
Merion Station, Penna.

. . . AND MEMORIES

Dear Editor:

I enjoyed the articles on Pennsylvania Dutch Pottery by Mrs. Montgomery, and wish you could bring us more such articles on good down-to-earth pottery.

The plates and pots shown, brought back to me memories of visits with a family of potters living in an old village on the Main river in Mainfranken, Germany.

This family and their craft served the surrounding farm communities of the dis-

trict for many generations, and their modest fame spread up and down the river a considerable distance. Clays, glazes and colorant recipes were closely-guarded family secrets, and were passed on by the fathers to the sons who carried on the traditional craft . . .

I loved to sit in the workshop . . . and watch the grandfather work on the old kickwheel, carefully throwing piece after piece with his gnarled, yet skillful hands.

In connection with Mrs. Montgomery's article and the "unidentifiable bird," I should like to comment that according to my memory, and refreshed by *Toussaint-Langenscheidt's German-English Dictionary*, the *Distelfink* is the German name for a goldfinch, a songbird occasionally kept as a domestic songster, much like the canary . . .

Mrs. CARL BODEM
Villa Park, Ill.

LETTERS ON "LETTERS"

Dear Editor:

It's hard to please everybody, isn't it? I would like to answer the complaint (LETTERS, May) about "too much exaggerated stuff."

Man has indeed emerged from the primitive and come into such turmoil today, that many of us try to escape from it and look again for the simple and forthright expression we find in many primitive things, including art . . .

Mankind went through different phases of culture and art appreciation. Our modern homes attest to the fact that we are on the move, and we might as well be aware of the truth that we do not live anymore in the Renaissance or in the Victorian period. Instead of fighting this new period we are in now, let's at least look to see what comes of it. The pendulum keeps on swinging and extremes may not always stand the test of time, but *some good* always stays behind to enrich our period of culture.

So, let's have some more thought stimulating material (stuff). Thank goodness the world never stands still.

WALTER J. KNECHT
Ventura, Calif.

Dear Editor:

Still feel it's the best book in this line on the market.

WOODINS CERAMICS
Wilmington, Cal.

Dear Editor:

. . . I read with interest the "Letters" about catering to hobbyists. My personal opinion: don't have too many articles and photos of *precisely* how everything is made—every little movement, measurement, detail. You don't want 1000 people to make 1000 reproductions of projects you show in CM. This gets close to painting by the numbers. Select photos which stimulate production not simulate reproduction . . . I like your magazine . . .

REINHOLD P. MARKHAUSEN
Concordia College
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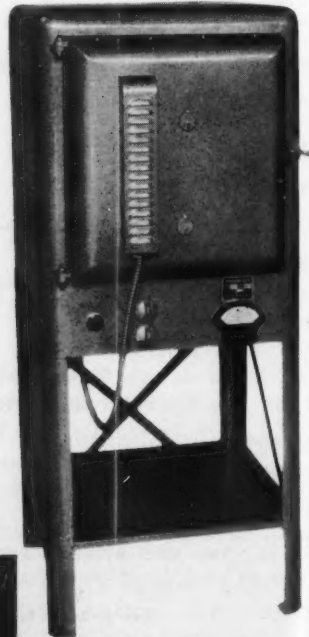
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Send show announcements early—Where to Show: three months ahead of entry date; Where to Go: at least six weeks before opening.

WHERE TO SHOW ★national competition

MAINE, Five Islands

Aug. 24-27

★Five Islands Community Club Annual Art Show. Open to all artists. Mediums include ceramics. Fee, \$1. Entry cards due Aug. 5; work, Aug. 15. For details write Dr. Nathaniel J. Hasenfus at Five Islands.

NEW YORK, Syracuse

Nov. 4-Dec. 2

★19th Ceramic National (2nd Biennial) at Syracuse Museum of Fine Arts. Open to potters, sculptors, enamelists, architects. Prizes \$3,200. Fee, \$3. Regional jury centers: work due Sept. 6-8 at School of Boston Museum of Fine Arts; Cleveland Museum of Art; University of Georgia, Athens; San Francisco Museum of Art; Royal Ontario Museum, Toronto; Syracuse Museum of Fine Arts; work due Aug. 30-Sept. 2 at Los Angeles County Art Institute. For details, write the Syracuse Museum.

TEXAS, San Antonio

October 14

★River Art Group 12th Annual Outdoor River Art Show. For all artists and crafts-

men. Prizes. Fee, \$5; entry cards due Sept. 15. Write River Art Group, 510 Villa St., San Antonio.

WASHINGTON, D.C.

Aug. 23-Sept. 21

Second Biennial Exhibition of Creative Crafts at National Collection of Fine Arts, Smithsonian Institution. Residents of District, Maryland and Virginia eligible. Jury and awards. Fee, \$2. Work due Aug. 10. Write Mrs. Elizabeth L. Fast, Sleepy Hollow Rd., Falls Church, Va.

WHERE TO GO

CALIFORNIA, Sacramento

through July

Northern California Arts exhibition at California State Library (Print Room). Includes crafts.

KENTUCKY, Louisville

through July

New England Crafts at J. B. Speed Art Museum.

MEXICO

July 10-August 16

Two weeks of conducted sightseeing in Mexico City, Oaxaca and Acapulco followed by three weeks' study of crafts and Spanish, sponsored by Mexican Art Workshop, Taxco. For information write Director Art Workshop, 238 E. 23 St., N.Y.C.

MICHIGAN, Bloomfield Hills

through September

Student Show at Cranbrook Academy of Art.

NEW HAMPSHIRE, Gilford

July 31-August 4

Annual Craftsman's Fair, sponsored by League of New Hampshire Arts and Crafts, at Belknap Recreation Area: daily demonstrations.

NEW HAMPSHIRE, Greenfield

July 21

Crotched Mountain Craft Show (formerly Roadside Mart) at Crotched Mountain Rehabilitation Center, 10 a.m.-5:30 p.m. New England Craftsmen invited to set up displays and sell. Fees: individuals—\$5; guilds—\$10. Fees benefit the Center.

NORTH CAROLINA, Asheville

July 16-20

Ninth Annual Craftsman's Fair of the Southern Highland Handicraft Guild, City Auditorium. Demonstrations.

PENNSYLVANIA, East Stroudsburg

July 26-29

Annual State Craft Fair of the Pennsylvania Guild of Craftsmen at East Stroudsburg State Teachers College.

SCANDINAVIA

September 5-October 17

Conducted tour of Scandinavia's leading craft workshops and preview of latest arts and crafts designs during Second Annual Scandinavian Design Cavalcade. Write Scandinavian Travel Bureau, 630 Fifth Ave., N.Y.C., for details.

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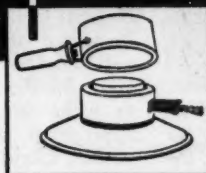
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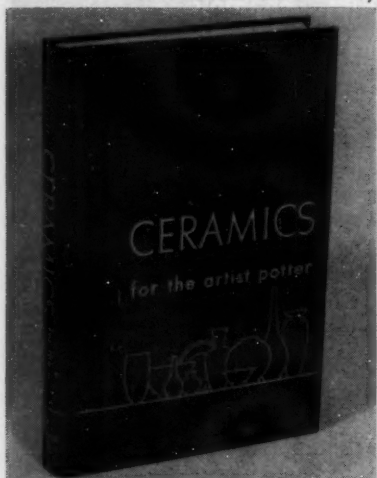
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CERAMIC Shopper

New Book

A beautifully bound deluxe edition covering the entire subject of ceramics has just been published. Titled "Ceramics for the Artist Potter" by



F. H. Norton, it covers in detail all of the "how-to-do-it" operations for forming, finishing and decorating; the

second half of the book goes into advanced discussions of clays, molds, decorating, glazing. See the inside front cover of this issue of CM for full details on this book.

Art Glaze

A new texture glaze called "Foam" has just been introduced by Mayco Colors. In the firing the glaze produces strong blisters and bubbles; they are different, however, from the usual volcanic or lava glazes since they do not break easily and leave sharp cutting edges. The glazes may be used under or over other glazes to give varied effects and they may be spotted on to give bead-like projections on glazes or underglazes.

For full details on this new glaze write directly to Mayco Colors, at 10645 Chandler Blvd., North Hollywood, Calif., mentioning CM.

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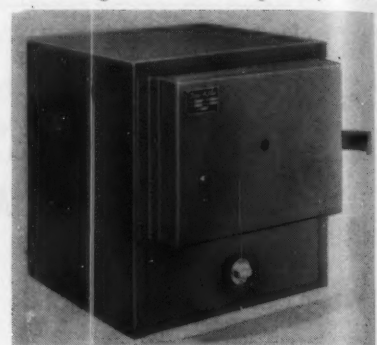
izations such as VFW Auxiliary, Eastern Star, etc., are included.

For full details write to Duncan Ceramic Products, Inc., 4030J North Blackstone, Fresno, Calif.

Enamel-Ceramic Kiln

A low priced enamel-ceramic kiln with controllable heats is now being produced by the Copper Shop.

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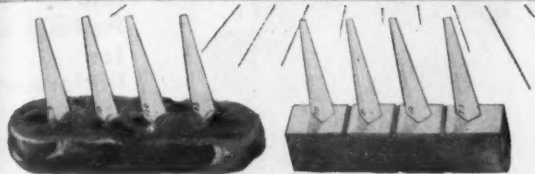
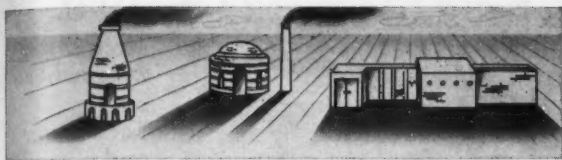
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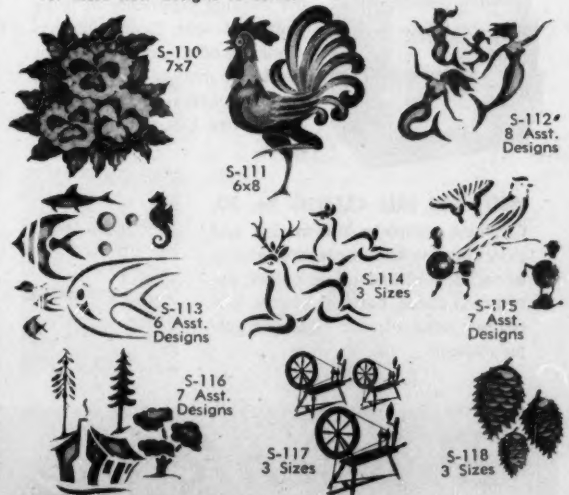


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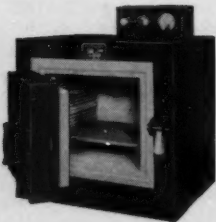
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SHOW TIME SAMPLING

... . FROM SPRING EXHIBITIONS

MASSACHUSETTS CRAFTS OF TODAY

For the first time, a medal was awarded for the finest object in this annual exhibition. It went to William Wyman of North Weymouth for his casserole with cover. The show is organized by museums of the state and the Massachusetts Association of Handicraft groups.

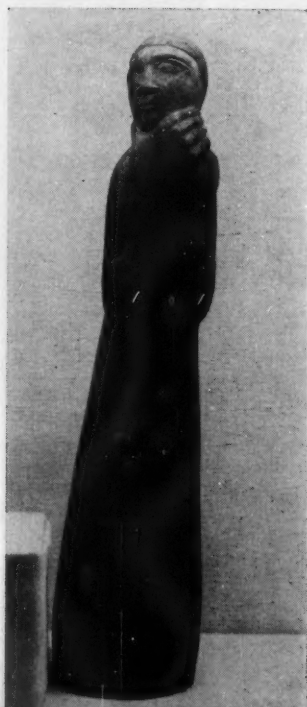
William Wyman
North Weymouth, Mass.
Casserole: Best of Show



MIAMI NATIONAL CERAMIC EXHIBITION

Two hundred sixty pieces were included in this annual held at the Lowe Art Gallery, Coral Gables, Florida under the auspices of the Ceramic League of Miami. Part of the show is now being circulated among museums and galleries of the South.

Jere Meisel Grimm
Carbondale, Ill.
First Prize
in Sculpture



Katherine Choy
New Orleans
First Prize
in Ceramics



NORTHWEST CRAFTSMEN

This exhibition at the University of Washington's Henry Gallery broke its previous records for attendance. Sales, particularly of ceramics, were high. Sponsors of the event, in addition to the University, are the Seattle Clay Club, Weavers' Guild and Lambda Rho alumnae.



Bennett M. Welsh, Gresham, Ore.: Purchase Award for "St. Francis"



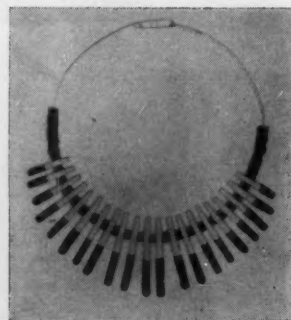
James F. McKinnell, Jr.
Helena, Mont.
Stoneware: Purchase Award



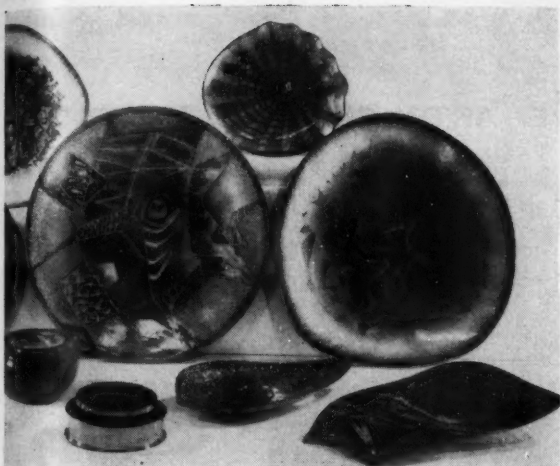
Rex Mason, Vancouver: Purchase Award



Nan Bangs McKinnell, Helena, Mont.
Purchase Award for porcelain vase



Lynn L. Wentworth, Tacoma, Wash.
Award for ceramic bead necklace



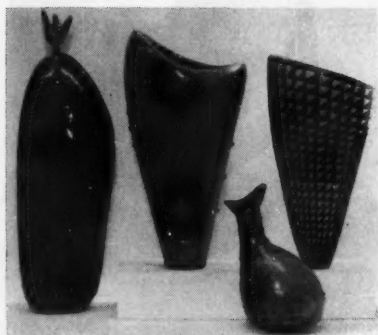
Kenneth Bates
Special Award
for ten enamels



William McVey
Ceramic Sculpture:
Second Prize

CLEVELAND'S MAY SHOW

Eight thousand people attended the opening of this widely known exhibition, and sales for the first ten days of the show amounted to nearly \$28,000. The month-long annual event is held at the Cleveland Museum of Art and features the work of the city's artists and craftsmen.



Leza McVey: First Prize for five-pot group



Charles Lakosky: Special Award for Ceramic Sculpture

Charles F. Mosgo: Special Award for group of ten





Fern Cole, Akron, O.; Enamels Purchase Award



Stephen Polchert, Omaha: Purchase Prize

DECORATIVE ARTS—CERAMIC EXHIBITION

A four-day workshop conducted by F. Carlton Ball of the University of Southern Illinois preceded the opening of the well-known annual national competition at Wichita, Kansas. The show, initiated eleven years ago, is sponsored by the Wichita Art Association.



F. Carlton Ball, Carbondale, Ill.
A.A.U.W. Purchase Prize



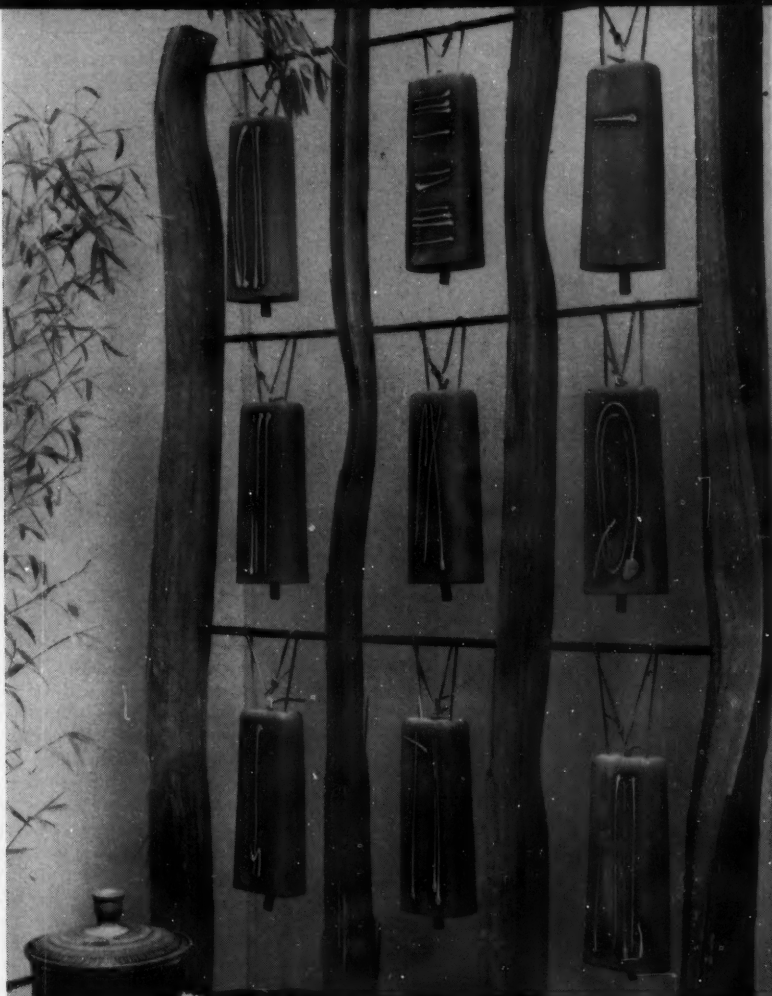
Paul C. Volckening
Oakland, Calif.
First Prize in Ceramics



Ernie Kim: Pottery Award



Richard Brennan
First Award in Sculpture



Hal Riegger: Architectural Award for wind-bells panel



Peter Voulkos: Stoneware Award

SAN FRANCISCO POTTER'S ASSOCIATION

The group's annual show of its member's work, at M. H. de Young Memorial Museum, featured ceramics for house and garden.

Though stoneware and earthenware predominated, a trend toward porcelain was apparent. Also shown were unique combinations of clay with wood and other materials.



Dale Hays (l); Patricia Lamerdin (ctr);
Paul Volckening (r); Phelan Purchase Awards

CARVE YOUR OWN

STAMP



STAMPING A DESIGN in clay is as tempting as leaving a mark in freshly poured cement. From earliest times man has decorated pottery by simply pressing in a design

while the clay is still soft enough to receive it.

Called *imprinting*, *impressing* or simply *stamping*, it is a quick and easy way to decorate. The technique is so simple that even children and beginning adults can handle it successfully. All types of objects can be used for the stamping—strong-veined leaves, seed pods, reeds, nuts and innumerable other natural forms; buttons, spools, drapery hooks, keys, kitchen gadgets and a multitude of other man-made items (see "Last-Minute Pots," CM, Nov., 1954).

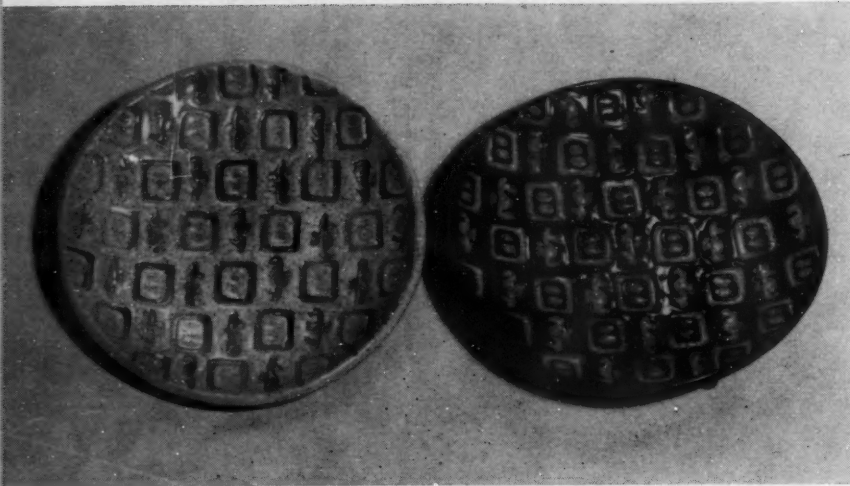
Actually, anything which will make a strong indentation in the soft-clay surface can, literally, be pressed into the service of stamping designs on clay. And a stamp need not be a ready-made object: you can make stamps by carving a design of your choice in wood, plaster, or in clay. (The design can be merely an abstract or geometric shape or it can point up a specific motif; in the latter case, you can make personalized designs for gifts or saleable items utilizing motifs based on fishing, model-railroading, sports, etc. For helpful ideas on design motifs see page 24.)

How to Make a Stamp

Stamps are easy to make; any material that can be carved is suitable. Since most of us will always have clay at hand we will show how to make clay stamps.

Using well-wedged clay, make a rectangular block large enough at the butt end to hold the design you have in mind, and long enough to be comfortable to hold in the fingers. For added comfort and to lighten the weight you can carve the handle.

Let it dry to the leather-hard stage; then prepare the end for the carving



IDENTICAL BUT . . . Glaze treatment of stamped decoration is all important. Above are two plates of identical shape and imprinting; but the choice of color and glaze changes the effect in each case.



Jar by Tom Sellers



Stamping can be done on already-formed pottery or on rolled-out slabs of clay before shaping—as long as the clay is soft enough to take the imprint.

DESIGNS FOR—

DECORATION

by making it smooth, flat and with well defined edges. The end can also be rounded to make a rocker-type stamp which is easier to use on curved surfaces. Now carve the design, digging out the background to a depth of at least one-eighth inch; be sure to cut straight down, at a right angle, so there will be no undercuts.

When you finish carving, clean the design carefully because any debris or imperfections will show up when the stamp is used. If additional finishing work is needed it can be done as the stamp dries. When the stamp is bone dry it should be bisque fired.

Incidentally, a design may be carved at each end of the stamp; you will find this will save decorating time if the designs are related and used on one piece.

Stamping Methods

Clay may be imprinted either before it is shaped or after it has become pottery; the only requirement is that the clay be soft enough to receive the impression. A slab of rolled-out clay can be stamped while it is resting on the table, then draped over a hump (stamped-side down) and patted to shape — gently so the design beneath will not be disturbed. Or a slab can be draped over the hump first and then stamped on the outside as it rests on the mold. Either of these ways of stamping is comparatively simple because you are working on a flat or almost flat surface and the clay is well supported.

An already-formed pot must be treated more carefully so that its shape will not be distorted from the pressure of the stamping process. Do the imprinting when the clay is firm to the touch but not yet leather hard; and if possible support the opposite side of the wall with your hand or with some object.

Coloring and Glazing

Stamped surfaces offer all sorts of possibilities for interesting glaze and color effects; even pieces of identical shape and stamped design can be made to look quite different from one

another through the kind of glaze treatment used.

One effective method is to glaze with an "art" glaze which changes color when it builds up in a thick layer. Such a glaze will appear one color on the surface of the piece and a decidedly different color where it fills the depressions.

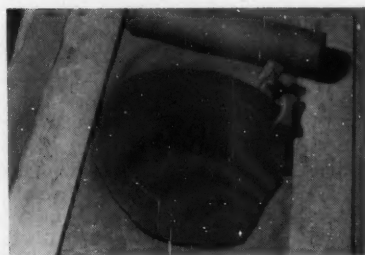
A simple modification is to use a semi-opaque glaze. The body beneath will show through on the raised portions; in the deeper areas, however, the glaze will be quite opaque and will not permit the body to show through, giving a two-glaze effect.

Combinations of glazes with underglazes or slips can also be used to advantage. An underglaze, for example, can be brushed heavily over the entire surface, filling the pressed decoration. When dry, the surface is scraped clean leaving underglaze in the depressed areas only; then the piece is glazed overall with a clear or semi-opaque glaze.

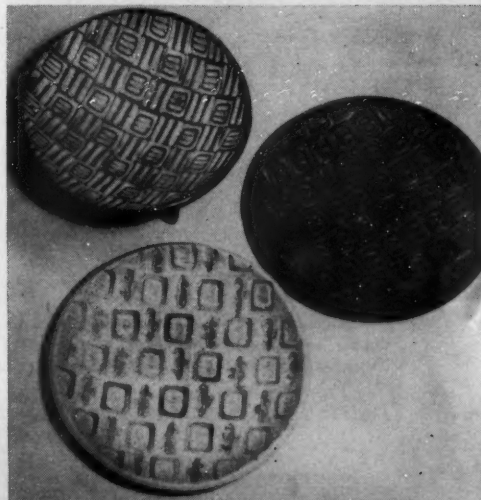
Beautiful effects can come from these ideas, but don't overlook the simplest glazing procedure of all: use a clear glaze over a red clay or colored body; here, the entire design will come through without any help (or hindrance) from color effects.

You can be quite ingenious and original when using stamping devices to embellish your work, but it is also a good idea to be *practical*. The design, whether it is a ready-made object or an original carving, should be simple. A stamp with simple design will make a clearer, stronger impression on the clay — and on the viewer. Intricate design, even if successfully carved and imprinted, will tend to be lost in the glazing process. In the technique of impressing decorations, simplicity is the best policy. ●

GLAZE EFFECTS: Bisque-fired pieces (above) were treated this way (below): top—slip overall, wiped off surface, clear glazed; right—transparent glaze; bottom—opaque glaze.



SIMPLEST METHOD is to stamp-decorate a slab of clay, then give it its shape over a hump mold. Add feet if you like.



small pieces make LARGE plaques

Composing panels from small sections of enameled metal has more than one advantage. In the first place it is the solution for the enamelist who has big ideas and a small kiln. Huge table tops and wall plaques as well as smaller panels such as the box top (7" x 12") shown in the demonstration on these pages can be composed of sections.

Most interesting textural effects and a wide variety of other enameling effects can also be achieved. Because each section that goes to make up the whole can be fired separately if desired, certain color combinations not otherwise possible can be obtained. Soft-fusing and hard-fusing enamels, for example, may be used without affecting each other. One section may be completed in two or three firings, while another may be subjected to numerous firings if necessary. These advantages give you more freedom and your original design on paper can, therefore, be followed very closely.

Since the nature of a composition in sections requires considerable time and effort, it should not be done haphazardly or without plan. First, design the whole project very thoroughly on

paper. Keep the shapes involved extremely simple, remembering that they are to be cut out of copper. Depending on the effect desired, the outline of these shapes may or may not follow the objects in the design. The outline of each individual section will, however, be rather prominent in the finished piece so it must be taken carefully into consideration as part of the overall design. It is also a good idea to have either curvilinear or rectilinear shapes dominating the design; in other words, have the majority of the shapes bounded either by curved or by straight lines. Without such linear dominance, the pattern the lines make in the final composition will be disorganized and lacking in unity. (The principle is illustrated in the finished pieces shown on these pages: in the box top, the shapes are predominantly curved with a few straight lines for variety; the opposite prevails in the wall plaque by Maureen Wicke where most of the lines are straight but the heads, feet and jars introduce curves to avoid monotony.)

Whether the segments should be domed or left flat depends on the type of object and the nature of its usage. A table top, for example, would suggest a flat surface. The box top used for the demonstration here is flat, too, so that it can serve on occasion as a glorified coaster for drinking glasses. To avoid a flat, cardboard look, however, two devices were used: each section in the panel is shaded at the edge with sifted enamel; and the lid of the box is so constructed as to give a domelike aspect to the whole unit.

Using the box top as the example, these are the steps involved in producing a panel made up of sections:

1. First, the design is worked out in black and white, then in color. It may be fitted into the box top to see what the overall effect will be (as in the photo). Now, a very precise line tracing, which shows the outline of each shape to be cut out of metal, is made. Each color on the color sketch is then matched with the correct color sample, and identified accordingly on

the tracing (for example, 576 over copper, 628 over white, etc.). Sometimes it is necessary to make another tracing on which to indicate just the basic coats to go on various sections (such as soft white, hard white, flux, copper, etc.). When a large number of sections, many of which look alike, is involved, it is advisable to make a third tracing and to number the sections consecutively. This comes in handy, later, when correspondingly numbered shapes have to be placed in their proper location! Doing all these work sheets takes only a few minutes, and saves a great deal of time and error in the long run.

2. The metal used is copper which has been annealed (pre-heated and cooled) to help prevent warpage and to make cutting easier. Placed over carbon paper, the tracing of the linear design is fastened to the copper with tape to keep it from slipping (the tracing must be accurate so the sections will fit together well). A hard tool, such as a pointer, is used to make the tracing and then the carbon lines are scratched directly into the surface of the metal because carbon rubs off during cutting. (These lines were inked in for demonstration purposes.)

3. Good, sharp tin snips are used to cut the metal. It would be difficult to cut each small shape one at a time from so large a piece of copper, so the sheet is first divided and cut in more manageable units, from which the individual shapes are then cut. Throughout the cutting process, great care is taken where lines intersect to avoid going beyond the cross cut (thereby cutting into a shape): the cut is made just up to the cross cut, then the segments involved is gently twisted out.

4. As soon as a few of the shapes have been cut out, they are located on the numbered work sheet and the corresponding number scratched into the back of each one. (Don't cut out too many pieces before numbering them or you will really have a puzzle on your hands!)

(Please turn to Page 26)

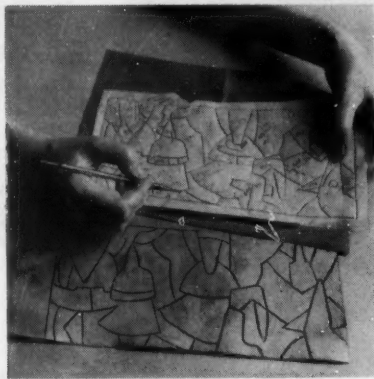


WALL PLAQUES may be composed of numerous sections. This one—"The Three Wise Men"—is by Maureen Wicke.

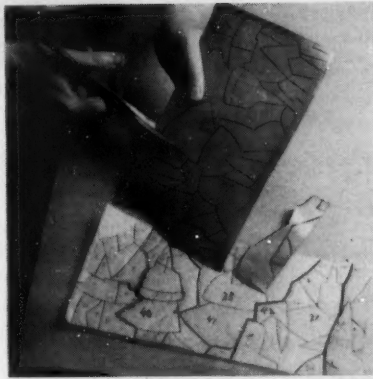
MANY PARTS, fitted together like a jigsaw puzzle, make up this box top (woodwork by C. J. Rebert). The details of the process are shown below.



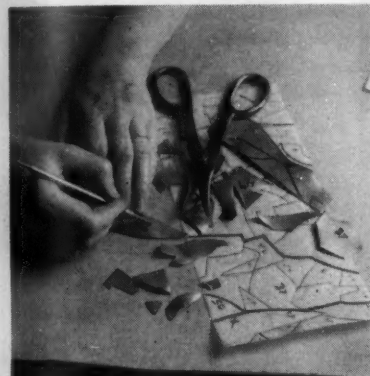
1. Paper color sketch of box top is held up to the lid to see the effect of framing.



2. The outlines of the design are carefully traced on a sheet of annealed copper.



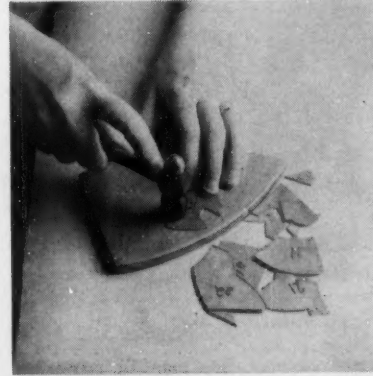
3. To make handling easier, the metal is first cut into units, then individual shapes.



4. An identifying number is scratched into the back of each shape to aid location later.



5. The sections are placed on a hard surface and flattened with a rawhide mallet.



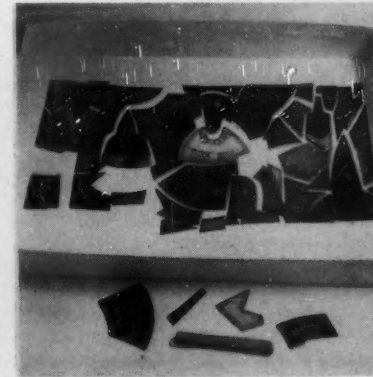
6. Tapping on both sides with a flat-headed hammer restores rigidity to the metal.



7. Sections are tried for fit. It must be perfect. Some trimming may be necessary.



8. After counterenamel is applied, the identifying number is reinstated on back.



9. As top-side enameling proceeds, shapes are checked often for fit and color effect.



1. Clay rolled out in 1/4-inch-thick slab



2. Flattened silhouette of a dog cut out



3. Excess clay moved away



5. Prop at nose helping support soft clay



6. Clay put through sieve to make "hair"



7. Hair applied to body with light pressure

cut, fold, model—
it's an easy technique
for beginners

ROLLING PIN Sculpture

by JOHN KENNY



Figure folded in half and modelled



Poodle ready for bisque firing

Quite often we hear people say, "I would like to make ceramic sculpture, but I don't know how to get started. In fact, I am timid about shaping clay. Is there some little trick you can tell me that will help at the beginning?"

Yes, there are lots of little tricks that help the beginner in sculpture. One of the simplest is to start your clay modeling by using a rolling pin in conjunction with a pattern. Here is the method.

1. A piece of clay is rolled in the same manner in which dough for a pie crust is rolled out. The layer is kept as even in thickness as possible and not made too thin — not less than $\frac{1}{4}$ -inch thick. For better control of the clay thickness you can lay a small piece of wood on each side of the clay to act as a runner for the rolling pin. The rolling pin rides on the sticks and the clay, therefore, can never become thinner than the thickness of the wooden runners.

2. Our sculpture will be a dog. A pattern is sketched on the layer of clay (it looks somewhat like a bear-skin rug) which is then cut out with a paring knife.

3. Here is the cut-out figure with the rest of the clay removed.

4. Now the cutout is folded into the shape of a dog. Remember that clay has plastic qualities and therefore should not be merely cut and folded! Some modeling of the clay

will be required.

5. The clay is quite soft and cannot stand by itself, so props (small coils of clay) are used to support the form.

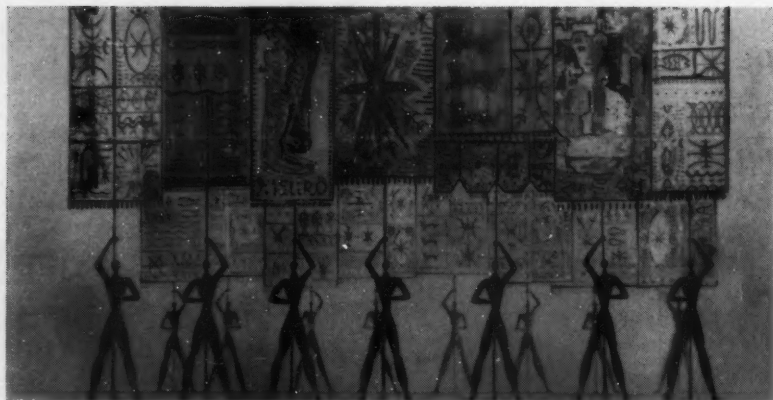
6. When the clay has stiffened so that it can hold its shape, the dog is modeled. Now he begins to look more like a clay dog than a paper or cardboard pattern.

Let's make him a poodle. A small ball of soft clay pressed through a coarse sieve will make excellent "poodle hair." It is cut off the sieve with a paring knife and attached to the dog.

7. Additional hair is going on. Just a little pressure will be enough to make the clay strings stay in place. If the dog has dried too much and the clay additions will not hold use a dab of thick slip on the clay before pressing it in place. (You can make thick slip by mixing some of the same clay with a little water and working it between the fingers until it becomes fluid.)

8. The poodle is finished. As soon as he has dried thoroughly he will be bisque fired and then decorated. In the photo at the top of the facing page we see an assortment of poodles. At the right is the piece made in the demonstration, glazed in a fashionable tan. The proud fellow at the left was finished in a black matt; the center dog was left unglazed. ●

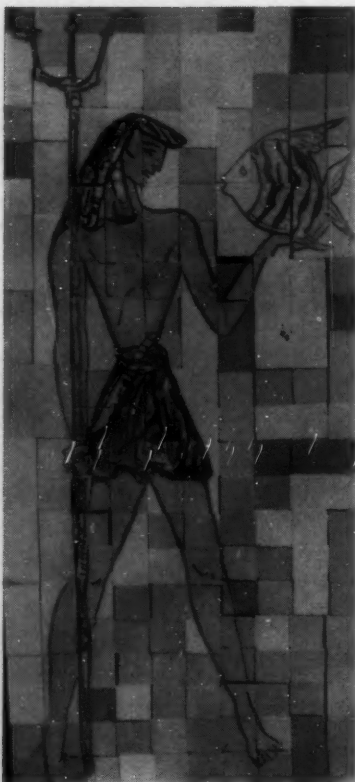
UNDERGLAZE paintings by the author were done on commercial bisque tile. Note the heightened interest in the background of "Fisherman" (below) obtained by using tiles of varied sizes and colors.



FOR YOUR UNDERGLAZE PAINTING—

TRY TILES

by ALBERT McKIERNAN



Start working with tiles and you find that innumerable variations and combinations are possible. You can buy the tiles: they are available in a wide variety of shapes and sizes, and finished in bisque or clear glaze or different-colored glazes. You can also buy tesserae, the tiny pieces used in mosaics, in brilliant colors. If you prefer, you can make your own tiles and then, of course, you have no limitation whatever on either shape or color.

For the "Banners" panel shown above, I bought bisque tile, six by six inches in size. Eighteen were required. The design was first worked out on paper, then transferred to the assembled tiles. The painting was done in underglaze colors with clear glaze sprayed overall.

Readymade tiles that are unglazed but colored may also be purchased. This is the type I used for my "Fisherman" panel at left, selecting light colors—tans, grays, white, light green—so that underglaze colors would show up to advantage. The tiles in this panel are varied in size, too, for greater background interest: some are small squares, some large; a few are rectangular. Like "Banners," the decoration was done in underglazes and the tiles clear-glazed overall.

Commercial tiles come glued to paper backing but this is easily re-

moved by soaking in water. Then they are ready to be assembled and decorated. In order to keep the loose tiles in place while the design is being applied, I sometimes find it necessary to fasten small pieces of wood, like a frame, around the outside of the assembly.

When working with small tiles, it is best—as I have learned by experience—to do all the decorating at one time and then to keep the tiles in their proper order thereafter; if they are not so-organized, trying to assemble them later can be quite a puzzling process. I have also found, in using clear glaze over tiles, that the glaze may need some adjustment to insure a good "fit"; otherwise, crazing may result.

You don't have to confine yourself to the shapes of tile available commercially. Tiles in the form of fish, animals, etc., for example, can be cut out of a clay slab: these might be glazed and then decorated with underglazes in the majolica technique (or underglaze-decorated in the usual way) and attached to contrasting surfaces such as wood, slate, or stone. Marvelous effects can be produced by combining enameled copper shapes of brilliant color with mosaic tiles finished in dull matt colors. Just let your imagination go and you will think of many another variation on the tiled-panel theme. •

Outdoor Candleholders

CAN BE MADE TO SERVE
DURING DAYLIGHT HOURS TOO



Sculpture by Lynn Wolfe.

Let there be candlelight on the patio or in the garden, especially if there is a ceramist in the family. Ceramic candleholders can be a wonderful addition to the outdoor scene — and not only at night.

Instead of confining your efforts to the making of small windbreak-type holders which are stored away during the daylight hours, make pieces that will be decorative in the daytime as well as functional when darkness falls. Sculptural or urn-like forms will serve equally well.

There are some practical features to keep in mind, but they shouldn't handicap you in your designs. The candleholder should be of such a

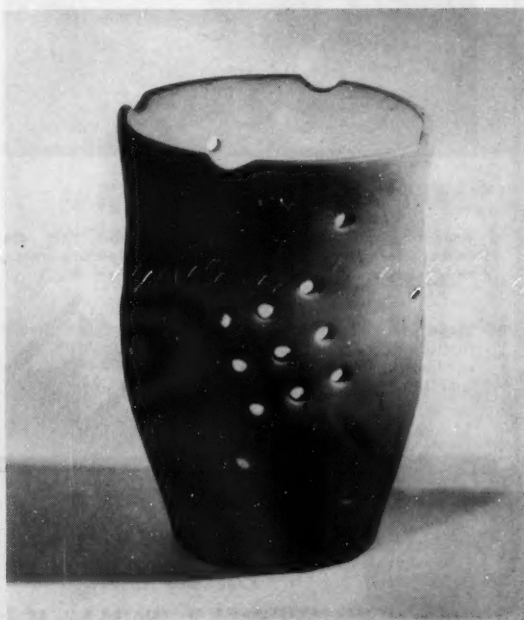
shape as to provide a natural windbreak to protect the light from being blown out. Openings for the light to show through should be provided: and some type of opening which will act as a chimney should also be incorporated in the design.

Any of the usual forming methods can be used for candleholders. Or you can make them from already-formed pots or castings simply by cutting and altering the walls in varied ways while the clay is still plastic.

Shown in the photos and sketches are only a few of many ideas for enhancing the outdoor setting with ceramic form and candlelight. Size? They can be as big and bold and imaginative as you like: the sky's the limit when you have all of the outdoors to accommodate your pieces. ●



Hurricane lamp by Peggy Evans.



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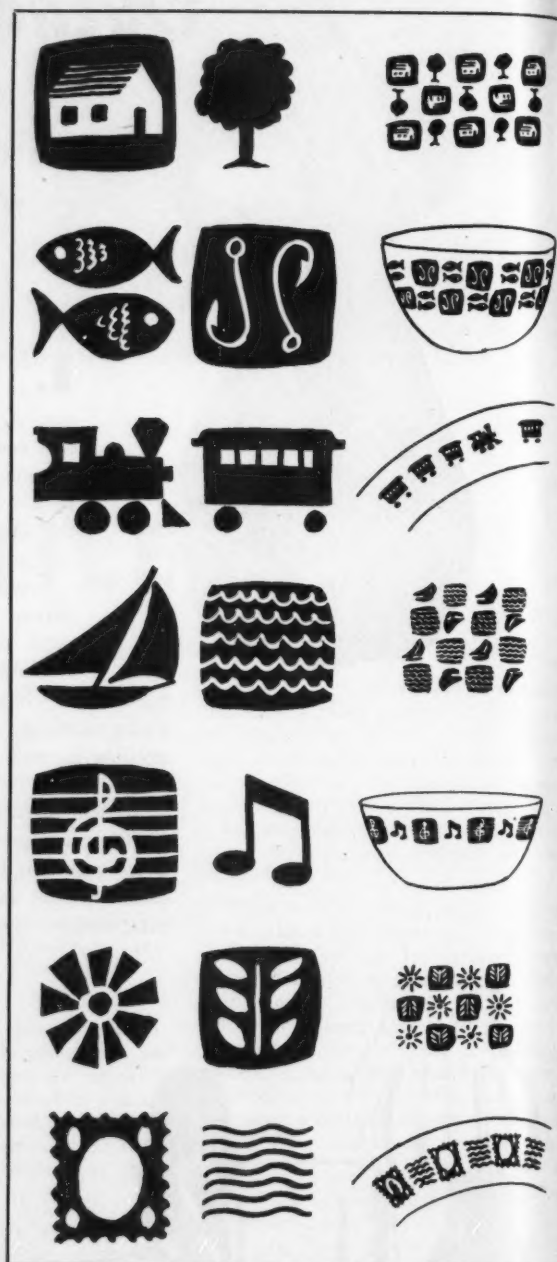


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Stamped Decoration

(Begins on Page 16)



Personalized-stamp ideas: the motif can be a symbol sug-
gesting a hobby (fish and hooks for the fisherman, for
example); it can be a motif appropriate for the members
of a club (sailboat and waves for the yacht club); and
so on. Such stamps are handy decorative gadgets when
you go into "mass production" for Christmas giving or
for the benefit of your club—or, perhaps, for profit!

The suggestions shown above are in pairs—house and tree,
engine and caboose, etc. In such cases, it is a good idea
to carve both designs in the one stamp, a design at
either end: this saves time in making the stamp as well as
in using it. *



Answers to Questions

conducted by KEN SMITH

Q. How can you make glaze adhere to hard-fired bisque ware?

A. If the bisque ware is warmed just before the glaze is applied it will help make the glaze stick. Working with thicker glazes is also helpful; if the glaze is already mixed it can be thickened by the addition of a small percentage of epsom salts. To prevent the glaze from flaking off easily after it has dried an extra amount of gum is recommended.

Q. Does a plaster mold require any special treatment before it is ready to use?

A. Some mold manufacturers recommend sponging the face of the mold with wood alcohol or with a mild solution of baking soda. Other than this a mold made by a reliable mold maker requires no preparation for the first casting.

Q. How do you keep irregular-shaped "tiles" from warping during drying and firing?

A. The routine procedures for preventing warpage should be followed. In general, this means very slow and equalized drying (in a damp box and/or covered with damp towels); addition of grog to the clay to give a more open structure and, therefore, more even drying. In addition, you might make the individual pieces smaller and be sure that all of them are of uniform thickness. Some clays warp more easily than others, so use one that has good drying properties.

A slow and uniform firing schedule should prevent warping in the kiln. Avoid placing pieces too close to the elements (in an electric kiln) in order to prevent one area on a piece from receiving more heat than another.

Q. What is the best way to color a white casting slip? Will the addition of a color change the casting behavior of the slip?

A. Any ceramic colorant can be added to a slip. These include any of the coloring oxides or carbonates (iron, cobalt, manganese, etc.,) and commercially prepared body stains and underglazes. If a dry color is added you should ball-mill the slip to get a homogeneous color. By merely stirring in the colorant, you will get a speckled or mottled effect. To eliminate the need for ball-milling, you can add liquid underglaze, which will be completely dispersed if stirred sufficiently.

The addition of colorant will not change the casting properties of the slip.

Q. I found a glaze recipe including the ingredient "Ultrax"! I have been unable to find any chemical with this name. What is it?

A. Ultrax is the trade name for a zirconium silicate. Other similar materials are called Zircopax and Superpax. These zirconium silicates are being used commercially instead of tin oxide to make glazes white and opaque.

All subscriber inquiries are given individual attention at CM; and, out of the many received, those of general interest are selected for answer in this column. Direct your inquiries to the Questions Editor; please enclose a stamped self-addressed envelope.

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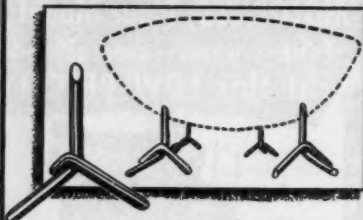
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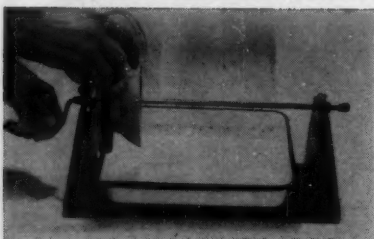
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Enameling: Large Plaques

(Begins on Page 18)

5. Each section has to be flattened, with a rawhide mallet, on a hard surface. (Cutting copper is hard on the hands, so when a great deal of cutting is required, it is a welcome relief to alternate with other steps; cut a few pieces, for example, then number, flatten and planish them before going back to cutting again.)

6. After flattening, each piece is planished to make the metal rigid and resistant to warpage. This means it is tapped all over in quick, sharp blows with a flat-headed hammer for a few minutes, then turned over and treated in the same way on the other side. Care is taken not to pound too hard—a dented or distorted shape will not fit in the panel as it should. (If the segments were to be domed, it would be done after planishing.)

7. Now the numbered tracing is invaluable. All the sections—cut and numbered—are laid in place over the tracing to see how well they fit together. If necessary, they may be filed or trimmed but if any trimming is done, the sections involved must be flattened again.

8. Counterenameling is the next step. To avoid losing the identifying number on each section in the process, only three or four are worked on at one time and each of these is a different shape from the other. The sections are laid out on a sheet of paper and their numbers written above on the paper. In the order in which it is laid out, each section is then cleaned in acid, polished and the counterenamel is applied. When the piece is dry, its number is scratched through the enamel. This group of sections is removed before the next group is brought up to be counter-enamelled.

After firing and removal from the kiln, the pieces are placed under a heavy weight to prevent warpage.

9. The enameling of the top sides proceeds according to the design plan worked out on paper. (For this particular box top, transparents and opaques were used over white, flux, copper and other colors; gold and silver foil were also incorporated. The enamels were, for the most part, wet inlaid, but the shading around the edge of each section was done by sifting.)

Only a limited number of the sections are fired at one time so that precautions against warpage can be taken when they are removed from the kiln. (Very small pieces, of course, need no

(Please turn to Page 28)



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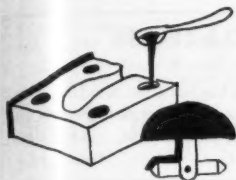


Suggestions

from our readers

USE FOR MOLD KEYS

You can make buttons, earrings, cufflinks, and other jewelry items by casting in the hollowed-out areas on molds which are called "mold keys." A



variety of sizes is available and the casting can be done when the molds are drying without disturbing the molds or appreciably slowing down drying.

—*Esther S. Bosnik*
Emporium, Pa.

NYLONS FOR SIFTERS

Don't scrap your ripped nylon stockings. They can be used as sifters for copper enamels.

Cut the clean stocking into squares large enough to cover the top of the enamel jars. Secure a nylon square to the top of a jar with a rubber band and you have a permanent sifter. To regulate the flow



of enamel vary the number of nylon squares used. For very fine enamels use the closely knit portion of the toe or heel.

—*Lee and Irving Levy*
Levittown, N.Y.

ASBESTOS "KILN WASH"

To prevent the kiln bottom and the kiln shelves from becoming rough and

pitted from glaze drippings (even though kiln wash is used) I like to use thin asbestos paper cut exactly to fit the kiln. After several firings, I usually replace the asbestos since it is very inexpensive. In this way you can always be assured of having smooth shelves.

I often set small pieces directly on the asbestos; should it stick to the glaze it can be easily removed by washing it off in water.

—*Peg Townsend*
Tucson, Ariz.

WARP PREVENTION

I have found that round slip-cast objects such as cups, bean pots, etc., will retain their round shape while drying if a child's rubber



ball is placed on top as soon as they are taken from the mold. Various sizes of balls may be used to fit the different sizes of green ware. The rubber gives as the piece dries and shrinks, preventing cracking of the green ware while retaining the round shape.

—*Grace D. Profeta*
East Norwalk, Conn.

CLEAN KILN

Always use the vacuum cleaner inside your kiln before each firing. This will remove all loose particles of refractory brick and so prevent them from landing on and ruining the ware being glazed.

—*Peg Townsend*
Tucson, Ariz.

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Enameling: Large Plaques

(Continued from Page 26)

such attention.) They could be weighted but occasionally the top side cracks under the pressure. In the case of comparatively small pieces such as these (1" - 3"), I find it more satisfactory to prevent warpage by pressing them at the center with a tool such as a burnisher. With the piece counter-side-up and still hot, I apply pressure lightly in a kind of circular motion, and repeat if necessary as the piece cools.

Between firings, edges are cleaned and sections are set into the overall composition to check fit, color and values. Fit is of utmost importance in this box top, for it must fit exactly in the recessed area of the lid; some stoning and filing can still be done if necessary. When all of the sections are completed and satisfactory, the edges are stoned and cleaned finally with steel wool.

The permanent assembly is started at one corner, the pieces cemented in place one at a time with a good glue or all-purpose cement. The surfaces to be bonded are merely cleaned with cleaning fluid, the cement applied to both surfaces, the section set in place, and excess cement wiped off the top. With this last step, the box is completed.

It is true that such a project as a panel composed of many sections takes careful planning and execution if it is to be successful, but what you put into it is more than repaid by the satisfactions derived from having worked out a "big idea in a little kiln."

The foregoing article by Jo Rebert is one of a series on enameling jewelry and accessories which has appeared in CM. The series, together with articles on basic fundamentals of enameling by Jean O'Hara, is now available in book form (illustrated, indexed). Entitled "A CM Handbook on Copper Enameling," the new publication may be obtained from Ceramics Monthly Book Department (see ad, back cover). Additional articles in this series will continue to appear in CM.—Ed.

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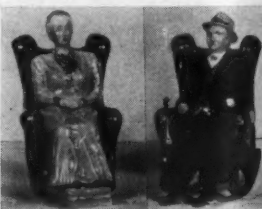
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Guide to Firing

Part 2

by ZENA S. HOLST

The author is presenting a firing guide based on the four main categories of ware. In the June issue, soft-clay ware was covered; the other categories are included below in this second and concluding part of her article on firing.—Ed.

SOFT-PASTE WARE (semi opaque or very translucent)

This category includes much domestic china, semi-porcelain (average cone 6 bodies) and Belek ware; and these bodies are finished at cone 017 (1328°F.). Decorations on some of this ware might mature at cone 018 but I know of none in this selection that cannot safely be taken to cone 017. The bodies and glazes in this group are not as sensitive in the process of annealing the overglaze decorations and the final effects are more certain, —except that caution should still be taken with luster firing. Use unfluxed metals and soft enamels for this group. In general, the results of overfiring will be about the same as those described in the preceding soft-clay category.

MEDIUM-PASTE WARE (translucent)

This type of ware is limited in quantity and not so often used for china painting. All bone china, most of the English ware, and some of the domestic ware are included in the group. These should be taken to cone 015 (1418°F.) to mature the overglaze. Use fluxed metals—(Roman gold) and, preferably, soft enamels (hard enamels will not adhere if underfired). The glazes on medium-paste ware are not as overly sensitive to receiving metals, lusters and mineral colors as are the glazes on soft-clay ware; there is not much danger of luster's frosting unless it is considerably overfired.

HARD-PASTE WARE (translucent)

All hard porcelains—German, Bavarian, French, Japanese, and Czechoslovakian ware—are in this category; also some of the English ware. Any porcelain object in this classifica-

tion that is china painted (with no matter what kind of overglaze material — enamel, luster, metal, mineral pigment) must be fired to cone 013 (1517°F.) for maturity. At lower cone temperature, the hard glaze covering of such ware will not receive the overglaze well enough to achieve the proper annealment.

Metals used on hard-paste ware must be the fluxed kind; the unfluxed metals will not adhere. The only time an unfluxed metal is used on hard porcelain is when it is applied over a previously fired application of mineral colors or over the raised paste used for relief decoration. (This rule applies not only to hard porcelain but to all ceramic bodies: unfluxed metal is used over mineral color and paste because these materials already contain sufficient flux for the annealing process.)

Lusters are beautiful when fired to cone 013 on hard porcelain; and this the novice may find difficult to understand because he has been told that it is necessary to mature the lusters at a low temperature on soft-clay bodies. This illustrates the point that the maturity of overglaze pigments depends entirely on the properties of the ceramic ware. Repeated applications and firings enhance the beauty of luster on hard glazes.

Mineral colors when fired lower than cone 013 on hard porcelain develop a dull and rough finish.

Enamels used on hard porcelain will not adhere unless fired to cone 013. The enamels used for decorating this ware are *hard* and quite different in composition from those used for soft ware. They must be used with care as explained in previous articles (*January, February, March.*)

I am presuming, of course, that at all times the decorator uses materials of the best quality available. We know that there are products on the market which are made specifically for the overglaze decorating of soft-clay ware: these are referred to (Please turn to Page 30)

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Overglaze: Firing Guide

(Begins on Page 29)

hobbyists working on "art" bodies. For example, the selection includes a mineral color called "low-fire rose" which matures nicely at cone 019 on soft-clay bodies but will fade if fired to cone 013 on porcelain and often if fired at 015 and 017 on the other intermediate-paste bodies. Many of the red colors (particularly off-shades like pompadour and tints like coral, which contain much iron oxide), some of the rose and ruby colors (which should be compounded of the gold-metal oxides), and many of the yellows, browns, and purples are of properties which are inadequate when a temperature of cone 013 is needed. The solution, therefore, if you are decorating various kinds of ceramic ware (including hard porcelain), is to buy mineral pigments that will stand temperatures from 1157 to 1517°F.

Many things can happen to the development of the overglaze during firing. When an electric kiln is used, venting is necessary, before closing the kiln, so that the volatile oils and any foreign matter can burn off. Incomplete venting causes pepper spots in weakly glazed areas of an object; a smoky, cloudy, or scummy appearance in mineral colors and lusters; a darkening of metals.

The venting time needed for the smoking-off period depends on the amount of the load, size of the kiln, and the number of shelves used; also on the types of overglazes used for the decorations because some take longer than others. Geographic location makes a difference in the time span needed; since the process is slower in high altitudes than in low, atmospheric conditions must also be taken into consideration.

It is advisable, as an extra aid in watching for the end temperature, to place two cones in the kiln—one, at a lower temperature, to be used for the warning cone, and the other for the correct finishing temperature. For example: for an end-temperature of cone 019, use cone 020 as a warning; when cone 020 starts down, it is then time to observe cone 019 every few minutes. Cones at these temperatures bend very fast, almost in split minutes. Do not put yourself on a time schedule for firing. Watch the cones and not the clock!

The difference in temperature between each cone in the low temperature range is quite small: often when very soft-clay ware is being fired a cone half down is sufficient for maturity. It is sometimes difficult to draw an exact line in classifying the soft-

(Please turn to Page 32)

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Ceram Activities

people, places & things

WEST COAST WINS BALL:

F. Carlton Ball, widely known ceramist and frequent contributor to CM, is leaving Southern Illinois University for the University of Southern California in Los Angeles. As full professor in the Department of Fine Arts there, he will be responsible with Mrs. Susan Peterson for the school's recently extended ceramics program.

Taking over the new post next fall will be something of a homecoming for Ball.



U.S.C. is his alma mater and where he became interested (through Glen Lukens) in potting as a career. His first teaching job was at the California College of Arts and Crafts, Oakland; he has also taught ceramics at Mills College.

"Mrs. Peterson and I will have a four-year program for ceramics majors," he reports. "There will be an M.F.A. degree in ceramics. Ceramic engineers and designers will join us for seminars and special classes. U.S.C.'s fine College of Architecture is in the same building as pottery, and we hope to do something special with ceramics for architecture. We will train pottery teachers and also give special emphasis to industrial design... U.S.C. has already greatly expanded its ceramic facilities [Ceram-Activities, May]; soon the working space and equipment will be doubled..."

At the present time, he is preparing material for his monthly column on "Stoneware" which is to begin with the September issue of CM. (For more details on the new feature, see page 2, this issue.)

WEINRIB, KARNES IN CANADA:

Guest artists demonstrating at the Canadian Guild of Potters' annual workshop in Toronto last spring were David Weinrib and his wife, Karen Karnes. "It was by far the best workshop yet (there have been six)," Guild President, Mrs. Evelyn Charles, reports. "David Weinrib with a most engaging sense of humor definitely demonstrated that there is something new under the sun with his weird-shaped slab pots and vigorously designed tiles. Finished work was also on display. As for Karen Karnes, her work on the wheel is out of this world—perfect control... light, strong, up-pulled shapes, definitely of the useful type. She demonstrated everything from the way to throw a lid exactly to fit to the delicate job of pulling out a wide plate..." Seventy-one potters attended the two-day workshop. The Guild, organized in



Karen Karnes is at the wheel; Mrs. Charles and David Weinrib are—looking pleased.

1936, has a membership of 150, and plans a second major Canadian show for 1957. (For more about Weinrib, see CM, February.)

CERAMIC MONTH IN CALIF: Comes August, the California College of Arts and (Please turn to Page 32)

IMPORTANT TRADE MEETING

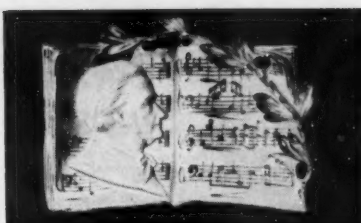
Approximately forty studio owners and manufacturers representing several areas of the country held an informal meeting at the recent Great Lakes Ceramic Hobby Show in Detroit to discuss the possibility of holding a national-industry meeting. A resolution was adopted and forwarded to the National Ceramic Hobby Association (NCHA) in California urging that organization to call a national meeting of members of the trade.

The purpose of the proposed meeting is to examine the possibilities of forming a strong national trade association which will function as the parent organization for the

many local and regional ceramic trade groups now existing. It is believed that more industry-wide benefits would result from such a welding of interests.

The resolution suggested Chicago as the meeting place and Labor Day weekend as the time for the meeting. It was further suggested that each organized association of studio owners be asked to send a representative. Manufacturers are invited as non-voting participants.

Full details on the meeting may be obtained by writing to Ed Ross, NCHA, 8447 Wilshire Blvd., Beverly Hills, Calif.



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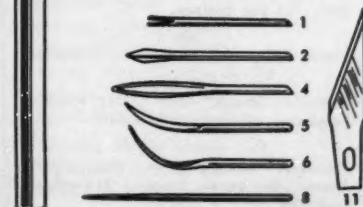
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Ceram-Activities

(Begins on Page 31)

Crafts at Oakland will go all out on the subject of ceramics. First-scheduled event is a two-day conference on current trends in ceramic design beginning August 1; four weeks of workshops and seminars follow.

Prominent potters, designers, representatives of architecture, industry and retail marketing are expected to participate in the opening conference. Among them are Potters Marguerite Wildenhain, Antonio Prieto, Richard Peterson, Edith Heath and Hal Riegger.

Classes and seminars following the conference will be conducted by Miss Heath; Trude Raben, designer of Arzberg and Royal Berlin china; and Eva Zeisel, designer of Castleton china. Problems of the small producer as well as ceramic techniques and design will be covered in this intensive work period. (For registration details write the College at 5212 Broadway, Oakland.)

THE OHIO DISTRICT ceramic show was a huge success, agreed the sponsors and also the viewers. Called the "Ceramic Trade Show and Hobby Exhibition," the three-day event took place in Cuyahoga Falls (just outside Akron) and included exhibits and demonstrations by suppliers as well as a competition-show of pieces made by local hobbyists.

Top winners in the competition are shown



in the photo with (r) Mrs. Thomas West, Jr., President of the Akron Mud Hens; (l) Mrs. Emily Betz, Best of Show, Copper Enameling; (ctr.) Mrs. Freda Berwick, Best of Show, Underglaze.

Overglaze: Firing Guide

(Continued from Page 30)

clay and soft-paste bodies. Some can stand a few more degrees of heat than others. Because the small electric kilns retain the heat and cool slowly, allowance should be made for a soaking period of heat which will usually flatten a cone that is only half bent when the heat has been turned off. This can only be learned by experience and study of the final effects.

As a final word, remember that the most disappointing finishes in overglaze decoration are caused by overfiring soft ware and underfiring hard porcelain. •

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WET CHARGING (wet inlay)

When grains of enamel are bound with water or gum solution, small gobs of the mixture can be scooped up with a brush or spatula. These gobs, each one no larger than the head of a match, can be applied, one next to the other, to form a design on a metal base that has been covered with a basic, fired coat of enamel. This is the process of wet inlaying; in the lingo of the enamelers, it is also known as *wet charging*.

One time when I was giving a lecture to experienced enamelers, I happened to mention a rather involved technique and everyone nodded and looked highly informed. On a hunch, I asked how many had actually tried it. Not a single hand went up! Please . . . do not be satisfied with knowing the lingo. Try to understand what is behind it and practice what it stands for.

Wet charging is a technique that is too little used at the present time. But the only person who can afford to overlook it is the one who has made up his mind never to get involved with advanced types of enameling—no cloisonné, no limoge, no champ-levé, no plique-à-jour. Wouldn't enameling be a poor thing without all these beautiful techniques?

First, get yourself a collection of small, shallow dishes to hold the enamel colors. Nested dishes sold in art supply stores are ideally suited for the purpose. They can be stored one on top of the other to save space and to keep the enamels in them free of dust when not in use. (I started with a set of doll's dishes my mother had treasured since her childhood.)

You will need a dish for every color you intend to use, and it should be marked with the number of the color it contains. If not, you will have trouble constantly with white and flux and assorted pinks, mixing them up all the time because they look so much alike. You might also have difficulty in telling the opaques from transparents.

A spatula can be fashioned easily

by hammering flat the end of a thick piece of wire about the size of an average knitting needle. (I use brushes instead—sable or camel hair—because nothing else has enough spring and strength to withstand the punishment of ground glass.)

Plan the design you want to form. Prepare the metal base and apply a basic coat of enamel (you don't have to wet charge that!). If you want to transfer a sketch directly to the enamel, trace it now with carbon paper—the lines if lightly drawn will burn off (if the carbon marks should be too heavily drawn and therefore look greasy, hold the piece in the warm kiln for a second to burn off the fatty substances before enameling).

Cover each of the enamels to be used with just enough liquid to keep it moist so that it can be stirred easily and will not cake. Put the dish on a slant by placing a small pencil or something of the kind under one side of it; this lets excess water run off the enamel yet stay in the dish for constant re-moistening of the enamel.

Scoop up a little gob of color so it sits right on the very tip of the spatula (or brush) and set it where it belongs on the piece. Continue placing gobs of the enamel close together, one after the other, flattening them out with just a little water. The wet-charged areas will look like carpet pile. They should be perfectly level with no hills or dales and this can be achieved easily. Moisten your brush and let the enamel absorb the moisture; then pick up the piece and tap it lightly on the table to distribute the grains evenly.

If contours look fuzzy, squeeze a brush between two fingers to make it flat and dry and use it to shift grains of enamel until your outlines are clear.

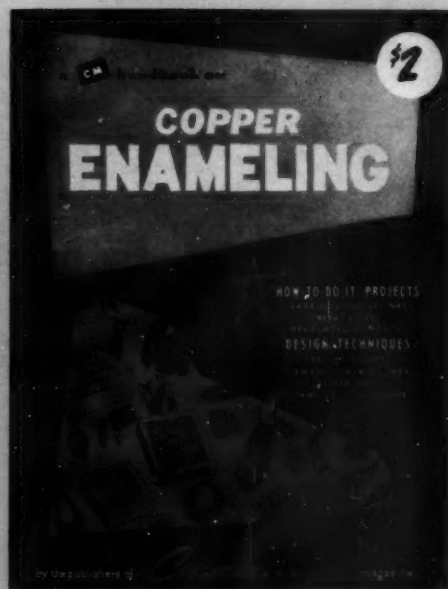
Apply the hard colors first and fire them before applying soft colors so that you can avoid overfiring (which would be a pity after working with love and care). Have the piece perfectly dry and warmed up before it is fired—or the enamel will splatter all over the place! •

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